

Illustration

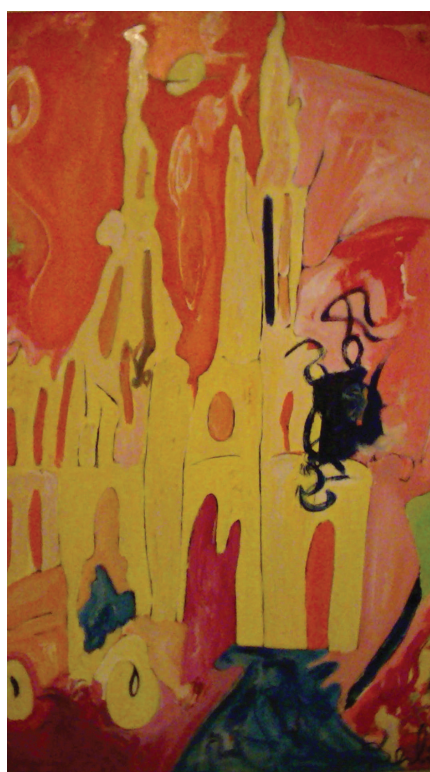
DANIEL SEILICOVICH
(CONTEMPORARY ARGENTINE ARTIST)

The work of Daniel Seilicovich adheres to one of the arguments (*tropes*) of skepticism regarding *positions*, *distances* and *places*. In his series about “Images of Lujan” he recreates a space that makes time return to its walls converting the picture of the city into an alchemy of Surrealism and Fauvism. His paintings are dynamic, exposing the historicity where man exists through the legacy itself and not through his presence. Movement removes the images from the past to make them eternal in an intimate observation of the reflected space. Man, moving landscape, passes contemplating the still. With the emotion and chromaticism of the obtained figures the artist keeps their essence in force, without human torment, only with the infinity of time-space. Serenity appears in the artist’s nature contrasting in his presentation with this time of haste. There is a skeptical tinge in his artistic philosophy, denounced in the serenity of spirit, to avoid suffering, not to precipitate judgment.

Seilicovich shrewdly uses one of the skeptics’ *tropes*, the fifth. In relation to *distances*, his images appear different to the real, achieving the effect of asymmetries, disproportions, until movement is attained. He also permeates the *places* of the historical structures of the city of Lujan with the play of light settling in each place, by combining in these *positions*, different inclinations of the chromatic contours on the facade relieves. These different views of *distances*, *places* and *positions* determine a variety of images that the artist explores from an observation that is not exempt of subjectivity. With this position, through his work, the legitimacy is suspended to devote to skepticism. In him the whole position is relative, randomized, far from being objectively proven, since consciousness becomes part of the observed. It makes us participants and not just observers, being part of a “non-objective reality”.

-Seilicovich, I want an artist that defers the trial and has peace of mind, but who expresses what people fear to do.

-Reality is contradictory. So are we. The entire cosmos is. Man tries not to confront with his own ideas because he becomes confused, transforming his certainty



“Another view of the Basilica of Lujan”
Oil on canvas, 70 x 100 cm, 2014

into doubt. Hence, he uses his truth as a dogma. He dislikes oppositions as they would change his interests.

-I understand this fear, Daniel, but reality is confusing because it rises from our subjectivity. The achievement of the real “epoché” of skepticism -the suspension of judgment- is to give up all pretense of certainty at all costs, because this prevents us from leaving subjectivism. Art should investigate, observe, elude the imagination of reality and grasp the reality of imagination.

-Now I ask you, which is the matrix? Imagination or reality? Look! We oscillate between both and the shared opinion required by “power” depicts one as right and the other as false, irrespective of whether they originate in a certainty or a myth.



"Old House"

Oil on canvas, 70 x 100 cm, 2014



"Another vision (Old House)"

Oil on canvas, 60 x 70 cm, 2014

- Clearly, the skeptical was always seen as an obstacle by the interests of power.

-I agree, every dogmatic statement is followed by another. Every denial of "power" creates another. Man is in this dogmatic struggle. The reason leads to dogma, to power, domination, to the Absolute. For the time being humanism is a project.

MAN IS UNABLE TO FIND A PURPOSE TO EXISTENCE

Idea as a dogma causes man to mislead the subject, to lose freedom. In his defense he must overcome both the imaginations to which life submits him and to the myths of post-existence. Skepticism has approached most to this deliberation, although all unified thought is always a dogma. It is an aporia to think that man can do without dogma, because it represents an authority of his conscience. Perhaps it would be possible to exert wider and closer judgments to the real possibilities of his conscience, if he were able: a) to resign to the imagination he has created to forget his existential condition of temporality and death; b) to bear the boredom of life for this incomprehension of its true nature; c) to avoid disguising circumstances with his fantasies (myths, fears and hypocrisy); d) to accept that eros is a dominant position that nature exerts upon man to instill his concealed command.

Fear of time and death causes in man a flight to

the future, disdaining the only possible time, the present, without considering that this position approaches him to the executioner. It distorts the reason and innocence of *being*, to immerse him in animalism, an intermediate state between his *existential being* and the possibilities of incarnating a humanistic man (alchemy of dignity, freedom and social justice) in a visceral impulse of individual authenticity, of his "ego", to understand the "other". Hence, he must fight the dogmas, to return to man the *subject* torn by the progress of postmodernism and its social conditions. Then he will be able to open up to any thought, where the points of view mutually observe without annulling each other, but in harmony.

Skepticism was an enemy of power as stated by Montaigne in the "*Banned Books*" (1674). Since Renaissance, science has blended with its own myth. By detaching suspicion from metaphysics man created another so-called progress that significantly became the interest of a different religion, excluded from feeling and unreason, both complementarities of his own conscience. This was the tool used to seize or marginalize the determination of other men and also of economic and political resources with the revolution of knowledge. Reason dominated skepticism and embraced the development of ideas leaving the sensitive man far behind his conquests. The cult of reason climbed over the unreason of feeling, of sensitivity, but surprisingly, with the methodical doubt derived from the Cartesian process, left skepticism in force.

Existence is a moral act because it must overcome the being, the balance of reason-unreason, the event of time and death, and the genes of nature. Skepticism does it with the serenity of the spirit (*ataraxia*) and the observation of the act (*epoché*), knowing that truth-lie; best-worse, true-false, may be moments of the same phenomenon. We can discuss the moral problem of man without including the validity of knowledge. Here we do not discern his certainty, but his purpose. All knowledge carries the risk of its use. The existential being has led to a man with a domination capacity where fear is his natural condition. In this area he undermines the possibility of others; also, that knowledge possesses validity by itself to be added to the morality that emanates from his existential being. The story here has been linear. Man has always tried to dominate man. Knowledge was a weapon to dominate others from the political, the economic and even as an act of perversion. Today, morality and knowledge can be opposite terms, they annihilate each other, albeit in detriment of each other. Knowledge bears another risk by elevating man to a metaphysical interpretation of his earthly life to explain his angst, not existential, but mundane. Let us not seek the reality of this, let us look into the historical process. *Thus we will realize that knowledge has served God and the Devil.*

Jorge C. Trainini